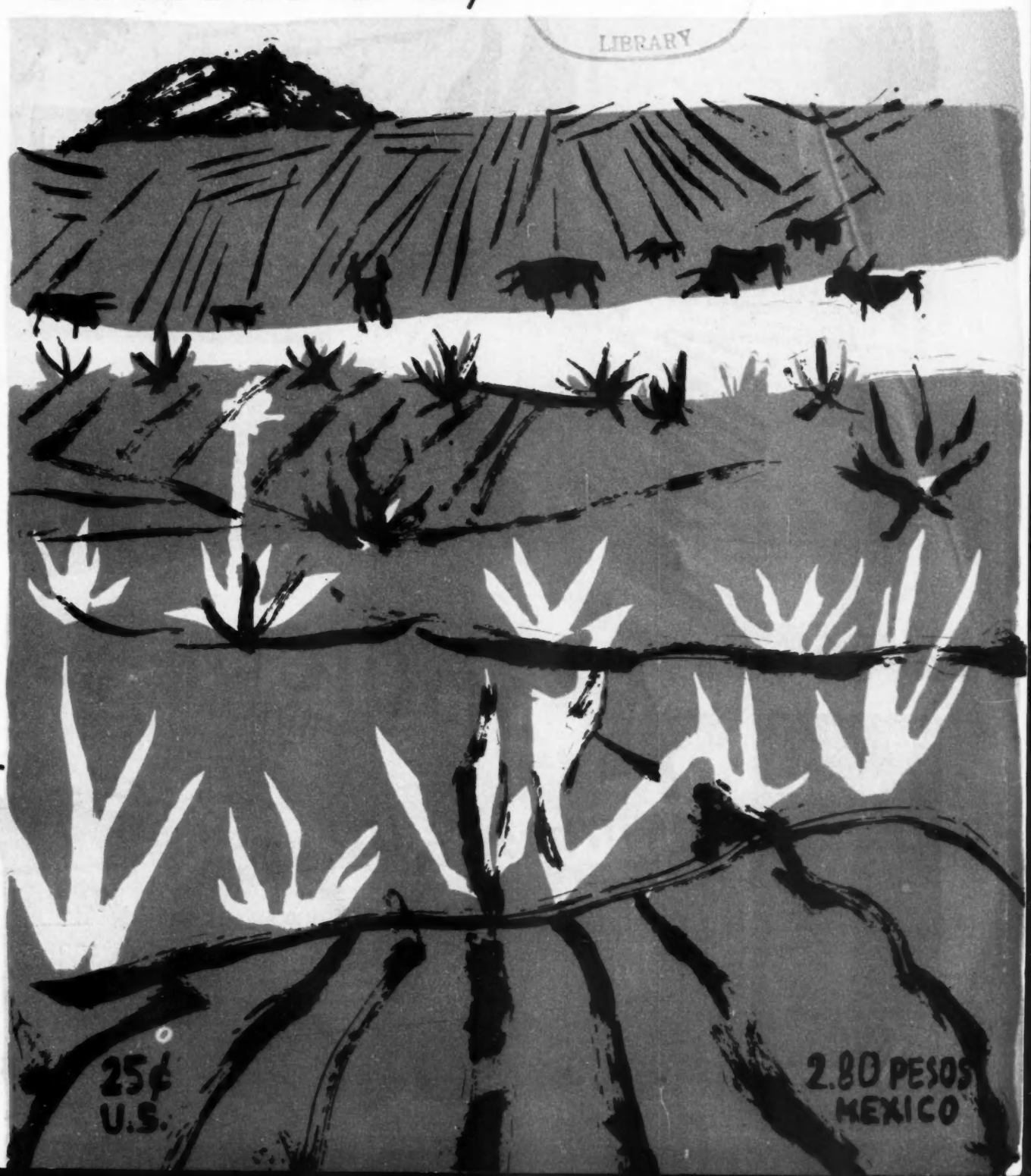
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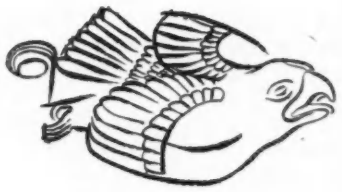
OCEAN AND JUNGLE
SEA AND SAND
BRIGHT SUN-FILLED COLORS WITH AN AVERAGE TEMPERATURE OF 86 DEGREES AND A GENTLE SEA BREEZE THAT COOLS THE 22 DIFFERENT BEACHES

Preview

WHAT TO SEE, WHERE TO GO IN JULY

FIESTAS & SPECTACLES

Cuatro Ciénegas, Coahuila, all month. Annual Grape Fair, beginning with the election of a queen, and including musical concerts, dances, theatrical productions, literary contests and agricultural exhibits.



Huamantla, Tlaxcala, July 1-13. Traditional *Feria del Pueblo* in this town of 9,000 inhabitants, situated on the Mexico-Veracruz highway. *Jaripeos*, regional dances.

Río Verde, San Luis Potosí, July 4-16. Religious festivities in the Refugio and Del Carmen sections of the town. Typical dances in the church courtyards.

Homún, Yucatán, July 6-14. A typical popular fiesta, made particularly colorful by the traditional dress worn by the women for the occasion. *Vaquerías*, or regional dance sessions, last far into the night, and feature the ever popular *La Jarana*.

Guanajuato, Gto., July 11-31. The *Verbena* de San Ignacio, held on the Cerro del Hormiguero, adds its special attraction to the many more durable ones this delightful colonial city offers to visitors at all times.

Gutiérrez Zamora, Veracruz, July 16. Religious fiesta notable chiefly for its spectacular fireworks, in the construction of which the *zamoranos* are especially gifted. Regional dances.

Santiago, Baja California Sur, July 25. Fiesta honoring St. James the Apostle in this ancient and picturesque town,

IN THIS ISSUE

Trip around Toluca, Bulls and Bullfighters, Satellite City, a north-of-the-border report from our wandering editor

and

Our Regular Features

MEXICO/ this month

Vol. III, No. 7 July 1957

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OF SPECIAL INTEREST

Monday 2 to Wednesday 10 — The annual Taxco Silver Fair continues in the Museo Nacional de Artes e Industrias Populares, at Av. Juárez 44, Mexico City. Winning entries in the nationwide contest conducted among silversmiths and jewelry craftsmen will be on exhibit.

Thursday 4 — Works of Mexican composers Ponce, Chávez and Ruvalcaba, interpreted by the Lener Quartet. In Sala Ponce of Fine Arts Palace. (See Music.)

Until Sunday 28 — Euripides' classic Greek tragedy *Hipólito*, at the Palace of Fine Arts (See Theater.)

Weekends 12-13 and 19-20 — Water skiing at Lake Tequesquitengo, Morelos. (See Sports.)

Monday 22 and Monday 29 — *Los Lunes del Cerro* folklore festival, on the Cerro del Fortín, Oaxaca, Oax. (See Fiestas & Spectacles.)

Thursday 25 — Throughout Mexico St. James' Day (Día de Santiago) is the occasion for major fiestas, inasmuch as it is celebrated by all towns who claim Santiago as their patron saint, by all persons named James,



and by all horsemen. St. James is portrayed on horseback, and in many Indian villages the horse shares honors equally with the saint.

All month — Francisco Goitia, one of Mexico's most famous artists, but one whose works are exhibited only infrequently, will show his canvases at the Galería de Artes Plásticas, in the pergola of the Central Alameda. This is a special event.

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primitive capital of the Cora Indians. Horse races, cockfights, lotteries and *kermeses*.

Chilacalapa, Guerrero, July 25. Popular religious festival in honor of St. James, with a profusion of regional dances, including *Apaches, Tecuanes, Los Moros* and others.

Coatzintla, Veracruz, July 25. This St. James festival is highlighted by the famed Totonac dance of the *Voladores*, in which gaily costumed dancers "fly" from the top of a tall pole.

Oaxaca, Oax., July 22 and 29. One of Mexico's most famous folklore festivals, *Los Lunes del Cerro*, will be celebrated on these dates, successive Mondays, on the Cerro del Fortín in Oaxaca. Each of the state's seven regions presents its indigenous dances with authentic costumes and music.

ART

Central de Arte Moderno, Juárez 4. Collective showing of the works of Siqueiros, Tamayo, Rivera, Beteta and Dr. Atl.

Galería Antonio Souza, Génova 61-2. Oils by Henry Juliet.

Galería Carmel-Arts (Restaurant Carmel), Génova 70-A. Wood carvings and xilograhs by Brazilian painter Waldemar Kutner.

Galería de Arte Contemporáneo, Amberes 12. Works of Zalce, Olga Costa, Meza, Vázquez, Beltrán, Zúñiga, Escobedo and others.

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Galería de Arte Mexicano, Milán 18. Oils by Martin Kaussman, until July 24.

Galería de Artes Plásticas de la Ciudad de México, pergola in the Central Alameda. Works of Francisco Goitia and Luis Filcer.

Galería de Artistas Unidos, S. A., Londres 87, upstairs. Permanent and collective exhibit by members. Monthly auction of paintings and lithographs.

Galería Diana, Reforma 489. Exhibit of unusual sarapes made in Mexico by French artists Jean and Marie Varon.

Galería Diego Rivera, Ignacio Mariscal 70. Permanent exhibit of the works of Diego Rivera.

Galería El Estudio, Oaxaca 23. Studies in oil by Roberto Martínez García.

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Galería Metropolitana de Arte, Havre 10. Collective showing.

Galería Proteo, Génova 39, upstairs. Until July 12, exhibit of 30 canvases by Catalan artist Bartoli.

Galerías Chapultepec, at the entrance to Chapultepec Park, near the Monument to the Niños Héroes. Exhibit of the works of new and established artists in painting, sculpture, engraving, ceramics, lithographs and popular arts.

Galerías Excélsior, Reforma 18. Paintings by Mariana Boruvierer y Fitzice.

Galerías PEMEX, Juárez 89. First two weeks, collective exhibit by a group of painters of La Esmeralda Art School.

Instituto de Arte de México, Puebla 141. Collective exhibit.

Jardín del Arte, Sullivan Park, beside the Monument to Motherhood. Open-air exhibition every Sunday morning.

Museo Nacional de Antropología, Moneda 13. Permanent exhibit of the ancient art of Mexico. Sala of Maya Culture.

Museo Nacional de Artes e Industrias Populares, Juárez 44. Permanent exhibition of popular applied arts.

Museo Nacional de Artes Plásticas, Palace of Fine Arts. Permanent exhibition of the murals of Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros and Rufino Tamayo. Private and collective showings of the works of Mexican and foreign artists.

Museo Nacional de Historia, Chapultepec Castle. Permanent exhibit of the art and history of Mexico up to 1860.



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THEATER

Hipólito — Euripides' classic Greek tragedy will be presented until July 28 as the second and final work of the current official theater season of the National Institute of Fine Arts. With María Douglas and Ignacio López Tarso, directed by Salvador Novo. Palace of Fine Arts. 18-01-80. Daily at 8:30 pm; Saturdays 7:15 and 9:45 pm; Sundays 5 and 8 pm; closed Fridays.

Un Cuarto Lleno de Rosas — Work of Spanish dramatist Jacinto Benavente, marking the Mexican debut of Spanish actress Amparo Rivelles, with Manolo Fábregas, who is also the producer and director. Teatro de los Insurgentes, Insurgentes 1587. 24-58-91. Daily at 8:30 pm; Saturdays, 7:15 and 9:45 pm; Sundays, 5 and 8 pm.

La Casa de Bernarda Alba — Second work in the García Lorca Cycle, produced and directed by Margarita Xirgu. Presented by the National Institute of Fine Arts and the Cultural and Artistic Group of the Forest. Teatro del Bosque, behind the National Auditorium. 20-64-51. Daily at 8 pm; Saturdays 7:15 and 9:30 pm; Sundays 5 and 8 pm; closed Mondays.



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MUSIC

Symphonic Concerts — by the University Symphony Orchestra. In the Palace of Fine Arts auditorium, Sunday 7, 14, 21 and 28, at 11:15 am. Guest directors and soloists.

Chamber Music — Concert by the Chamber Orchestra of the National University on Sunday 28 at 9 pm. Palace of Fine Arts auditorium.

Hungarian Quartet — First concert of a series called *The History of the Quartet*, July 29 at 9 pm, auditorium of Fine Arts Palace. Quartet composed of Zoltan Szekely, first violin; Alexander Moskowsky, second violin; Denes Koromzay, viola; and Gabor Magyar, cello, in a program entitled *Los Preclásicos*, including works of Haydn, Mozart and Beethoven.

Concerts — Second Series of the IX Season presented by the Asociación Musical Manuel M. Ponce, Thursdays at 9 pm in the Sala Ponce of the Palace of Fine Arts:

July 4, Lener Quartet, in a program of music by Mexican composers Manuel M. Ponce, Carlos Chávez and Higinio Ruvalcaba.

July 11, Josefina Aguilar, contralto, and Salvador Ochoa, pianist, in a program of Mexican and Spanish music.

July 18, Symphonic concert with new works, new directors, and the Orchestra of the Opera.

July 25, works of composer Carlos Jiménez Mabarak, including *Traspié entre dos Estrellas*, a musical poem for narrator and six instruments.

SPORTS

Boxing — Arena Coliseo, Perú 77. Fights every Wednesday and Saturday at 9 pm.

Water Skiing — Lake Tequesquitengo, State of Morelos. National Championship for skiers of both sexes. July 12-13 and July 19-20.

Wrestling — Arena Coliseo, Perú 77. Matches on Fridays at 8:30 pm, and on Sundays at 5 pm.

HORSES

Races — Hipódromo de las Américas, Lomas de Sotelo, D. F. Races every Tuesday, Thursday, Saturday and Sunday, weather permitting, at 2 pm. Special event scheduled for Sunday 14 is the III Mexican Breeders' Classic for 2-year-olds born in Mexico, with 30,000-peso added purse; 5-1/2 furlongs.

Charros — Every Sunday morning at 11 am, the various Charro Associations hold practice sessions, open to the public free of charge in the following ranches:

Rancho La Tapatía, Calzada del Molino del Rey, on the eastern rim of Chapultepec Park.

Rancho del Charro, on Av. Ejército Nacional.

Rancho Grande La Villa, entering from the Laredo highway.

Rancho Santa Anita, Santa Anita, D. F.

BULLFIGHTS

Plans and schedules are most indefinite. We suggest you consult your travel agent after your arrival in Mexico City.

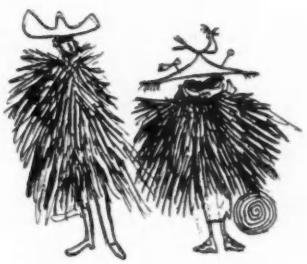


July Suitcase

Showers can be expected in July, but they're hardly a deterrent to excursion plans. In fact, in one respect they are an added attraction, because a countryside that was beautiful to begin with actually shines after an afternoon rain, and everything grows just a little harder and faster. Skies are washed clean, too, and the clouds, dark grey before become billowy white afterwards.

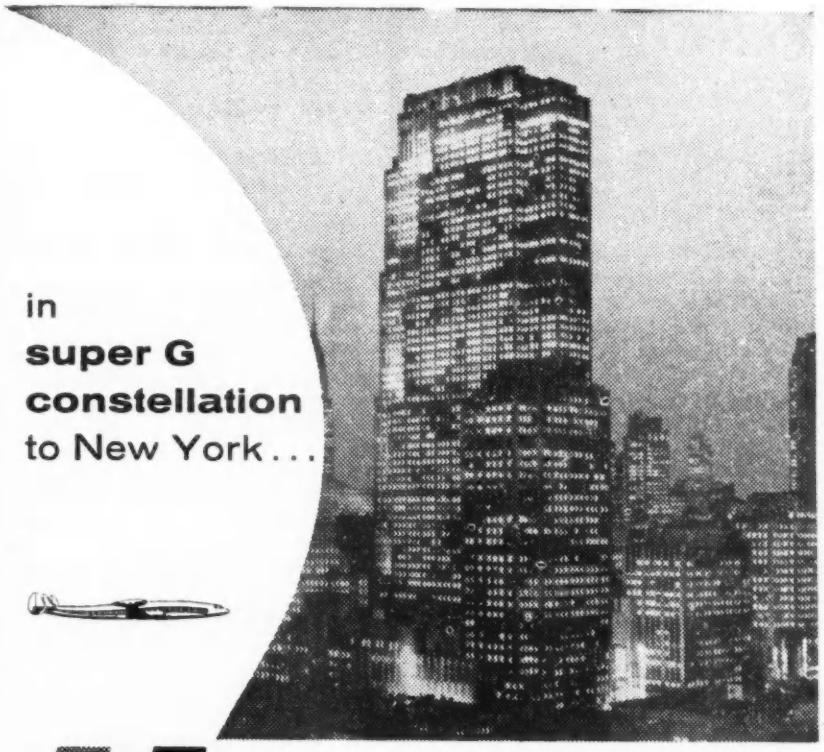
So pack rain gear, and if possible spend your time out in the country rather than in the cities, which are not much improved by the rainy season.

If during a downpour you should note what appear to be walking shocks of corn, think nothing of it. They're only Indians out in their native rain garb — layers of *palma* overlapping



right down to the ground. They are most practical for shedding rain, but not the easiest thing in the world to cram into a suitcase.

This however is not the season to go off on your own in a low-slung car over the dirt roads of Mexico. You can take a bus to most of the regions that are not served by asphalt strips and the journey will be much safer as well as more companionable. And if you take the trips out of Toluca that we suggest, beginning on page 12, you can leave your suitcase in the hotel in Toluca and go armed only with a raincoat and some sort of a large carry-all — perhaps a Toluca basket — to bring back all the treasures you'll find along the way.



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We like to complain about taxes because it is distasteful to account for personal poverty by recalling our extravagances. But the reminders are all around us.

On our desk is an old crystal and sterling ink-pot, with a crust of purple residue at the bottom of the well, probably the same stuff that was used to sign the Magna Carta. And all we ever use is a ball-point pen. Then there is that wonderful bronze basket of apothecary weights, nesting gram on two-gram, and so on, up to the combined figure of one kilogram. We wonder what the ancient pharmacists dispensed in such gross measure; anyway, the weights will serve us no purpose since we never take anything heavier than a one-hundredth grain of digitalis. Also, on our desk, is a heroic plaque of St. George about to decapitate a miniscule dragon, and an Inca war implement of stone, shaped like a star cookie.

We will never know why we bought these clutter objects, and if we hadn't we could have paid our taxes and still have had some money and indifference to taxes left over.

Since our Editor hied herself abroad, we thought we would play like a mouse, and we did so by skipping off for a little fetuccini and truffles in the land of the Medici. This is a full and accurate report of our trip:

Leaving New York, our baggage (even with travel iron and liquid cargo stuffed in overcoat pockets) far exceeded the allowance of first class passengers, although we were flying tourist (and family plan, with a co-operative friend), so we paid out a fearful sum to the common carrier to begin with. We decided to stop in Lisbon long enough to visit the casino in Estoril, where we won enough to pay for the whole trip. After that, we flew to Rome and rounded out the provinces, returning home a bit rounded out ourself, but without having to pay anything for our own excess weight.

Angus

Letters

PAGING TRAILERITES

...Again your wonderful brain child MTM arrives (a little sooner each month) and I have my usual fight with the wife as to who gets it first. This time I won. A suggestion...

An issue slanted toward the trailer owner who comes to Mexico would, I am certain, please many. Our local trailer club has many members who read my issue or the issue in the local Library (I am trying to induce some to subscribe so that my issue will stay at home). Several of us have made the trip south one or more times (I have been three times, as far south as Tuxtla) and more are to go in the future.

The article on Acapulco left out anything that would really help a trailerist find himself. Suggest that mention be made of the Playa Suave for one, and that the Balboa Hotel arranges to put trailers up for as long as they care to stay; and if you could find anyone else who would oblige, please say so. And so on for the rest of the country. For instance, Barker, at the Tehuantepec, let us park back of the hotel for a modest sum, and in return we ate in the hotel café for some days. So how about an article on the subject?

Franklin Davis
Santa Ana, Calif.

...We like this idea, and to assist us in tracking down the type of information of greatest interest to trailer owners we herewith issue an urgent invitation to all trailerites who have made the trip to Mexico to give us the benefit of their experience: where did you find the best facilities? what improvements are needed, and where? In short, all suggestions and observations that will be of interest and benefit to other trailer owners.

Of equal value to us will be response from the owners of hotels and trailer camps all over Mexico, advising us what accommodations you offer trailerites. Please let us hear from you!

NOSEGAYS

...Allow me to congratulate you on the splendid magazine you are publishing, which is becoming outstanding in its content. It is gratifying to one who has lived in Mexico and knows something of its history and civilization, to be able to enjoy a periodical whose content is so authentic and so well chosen.

Frances Benge, Ph. D.
Norman, Okla.

...Inclosed find check for another year of MTM. My copies are becoming well worn from traveling. I'm beginning to feel like a one-man (woman?) tourist bureau. Perfect strangers call me up, apologize, tell me they are going to Mexico and some friend has told them they must talk to me first... I can talk as long as they can stand to listen.

Louise D. Nicolson
Kirkwood, Mo.

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person to person

This issue, concentrated on the brave bull, the brave men who deal with them, and the drama and poetry of hacienda life in brave-bull country, came about because we wanted to let Bartoli go to town on a subject that's his from way back; and because some particularly fine photographs of those occupations and places came our way. We owe thanks to Sr. Edmundo Calderón, of the Tourist Office of the State of Hidalgo, for that and also for his own drawing of the magnificent stone eagle at Malinalco which we've published in Preview.



The young man in the *torero* hat is our Mr. Toss Olsen, who had the story to do and, being an artist, got into the part all-out. So we hear.

Because, based securely on the enchanting U.S. invention known as "promotion," which casts the blessing of "good business practice" on enjoyable things such as going places and seeing new people, and talking and having fun with them, your editor last month engaged in "promotion" with large enthusiasm; starting in New York, and tying off the lovely package appropriately in San Francisco.

We hadn't been up East for quite a while — five years — and so it was almost a totally new experience. We had a whale of a fine time in New York enjoying its leisurely atmosphere and relaxed ways of doing business. Apparently quite a leaf has been taken from the Mexican book — even including our waning old custom down here of "making a bridge" — that is, when there's a holiday on a Thursday or even Wednesday, you bridge the whole business and take it from Tuesday to Tuesday.

Religion, or some relative of it such as metaphysics, and art seemed to be the dominanting interests culturally, in contrast to Mexico, where the focus is on growing, building, and getting things done. There was no place Stateside wherever we went, that hadn't slowed its tempo and found and refined its pleasures of living, and so in a way it was oddly restful, from the pressure-packed and intensely hard-working rhythm of Mexico City, where a nation determinedly pulling itself up by its bootstraps — and with phenomenal success — concentrates its problems.

Stateside, in contrast to older preoccupations of getting bigger and making and selling more, and of course defending the goodies from predators, we found a rather clear-cut, relatively new primary preoccupation with the human being as such. To some extent, yes, one could feel the pull of currents of figurers on how to *use* people more successfully for this or that object. At the same time there is an interest of people in themselves, as people, to use their capacities and gifts for their own enjoyment and others' benefit too.

Perhaps the alarming rate of mental breakdown brought about this change, or maybe it's just natural growth. Characteristically, immense resources, both of money and brains, are being thrown into the study of genus mankind including of course every kind of concrete test and measure that can be devised.

We had the sense as if of a new era beginning in the world — doors opened by research motivated for defense or gain, but bringing other results too. Maybe the 16th century, which had the experience of suddenly a new world opened, felt like this. Ours, is a new one in other dimensions. What a difficult, but marvelous time to be living in!

Talking to our Vlady, who has more patience with intellectual enthusiasms than the rest of our Babel, he suggests that yes, psychiatry, motivation research, psychogenetics and so on are indeed fascinating detectiving but that there are fine precedents for human assay and measuring. His candidate: Tolstoy taking the measure of Bonaparte.



News and Comment

Face - Lifting

Xochimilco — which is always pictured in travel folders as a dreamy place of tall, slender trees mirrored in canals along which Aztec-type gondolas carry great loads of flowers, food, serenaders and happy tourists — has been pining and fading for some time.

As more and more water was needed to supply the mushrooming population of Mexico City, the level of Lake Xochimilco fell and some muddy water intruded into the once fabulous picture. Only in the rainy season did Xochimilco bloom and the water become crystalline again.

Last April, President Ruiz Cortines and energetic Ernesto Uruchurtu, Governor of the Federal District, made a joint inspection visit to the area, and a coordinated Federal project was developed. Through the Ministry of Hydraulic Resources, work has now begun to divert the lower reaches of the Churubusco River into Lake Xochimilco, and the canals to carry this water will be completed probably next month.

The Federal District government undertook simultaneously to put up a sewage treatment plant to be built on Cerro de la Estrella, in the southeast corner of the Federal District, which will purify water from the drainage canals in the southern portion of the city at the rate of 40 liters per second. This plant is scheduled for completion during the first months of next year.

Restoration of Xochimilco will mean not only the unique spot of beauty it always was, but the preservation also, of one small piece of what ancient Mexico was like.

NATIONAL PANORAMA

new fund to promote tourism

as released to MTM by
Bureau of Economic Research
Nacional Financiera

A new Fund for the Guaranty and Promotion of Tourism has begun operations in Nacional Financiera. The Fund was established recently by the Mexican Government with initial resources of 50 million pesos for the purpose of guaranteeing various forms of private financing and promoting the tourist industry in other ways. It is managed in trust by Nacional Financiera, in a manner similar to the very active Small and Medium Industry Guaranty and Promotion Fund.

In addition to its financing operations the Fund will participate in developing new tourist centers and expanding existing spots, in cooperation with local governments and public and private institutions. It will also devote resources to publicizing, both here and abroad, the many charms of traveling in Mexico.

The original fund of 50 million pesos will be enlarged by annual budget appropriations of the Federal Government, contributions from local governments and operating profits. Nacional Financiera can also float securities on its behalf.

It is expected that through the guaranty operations of the Fund, a greater volume of resources will be provided for investments to expand the facilities needed to accommodate Mexico's fast-growing tourist industry. As is the case with the Small Industry Fund, most of the financing is supplied by private banks and other credit institutions with Nacional Financiera providing the guaranty or funds through discounts. In this way newcomers in the tourist business have the opportunity to establish their credit standing with private banks for future financing on a normal basis without Financiera backing and the resources of the Fund are continually replenished for supporting additional activities.

gas north

In a bid for American dollars, the government-backed Mexican oil industry opened the valves on the new pipe line from its Reynosa plant, and surplus natural gas began to flow across the Río Grande into U.S. pipe lines.

Due to Mexico's shifting subsoil, the laying of pipe lines to permit domestic consumption of natural gas has been impracticable. Tanked butane gas is used for household and commercial purposes in all the major cities except Monterrey. The Republic therefore has a vast quantity of natural gas for export.

Although the Mexican company, Petróleos Mexicanos, negotiated a contract some time ago with the Texas Eastern Transmission Company, it was not until June that formal delivery was begun.

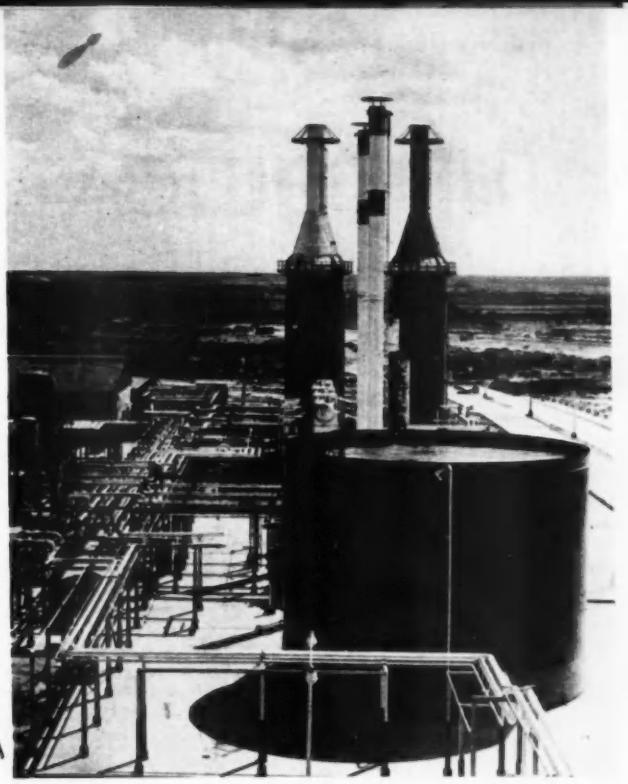
Meanwhile, on Mexico's southern border, bulldozers ground through a seven-mile stretch of Guatemalan jungle to open up the Pan American Highway to Guatemala City and on south to Costa Rica. A sizeable stretch of the road — from San Cristóbal, Chiapas, to Huehuetenango in Guatemala — is still being paved, but should be completed by the time this magazine goes to press.

Engineers are unsure how the untested new section of road will stand up during the rainy season. The region is filled with streams and fountains that gush from rocks and seep from matted jungle, and may spring up in the road bed itself. The only way to deal with these seasonal springs is to wait and when they crop up, allow for drainage or detour the highway. The rainy season is now on, so make local inquiry before you cross the Guatemalan section between Kilometers 301 and 312, commonly known as the *tapón* — roughly speaking, bottleneck.

The U.S. State Department has announced its belief that the highway will be through to Panama at the end of this year. However, engineers are pessimistic about the seemingly impassable Darien Segment in Panama and Colombia. But a recent survey by the head of the committee investigating the Darien road has mapped out a feasible route and has also made an

road south

Photo Torres Palomar



estimate of the cost — one hundred thousand dollars a kilometer (5/8 of a mile).

The principal backer of the Pan American Highway, the United States, pays two dollars for every one put up by the country through which the highway passes. This will mean an expenditure of about 45.5 million dollars for the estimated 700 kilometers still lacking to connect the Americas.



The new Reynosa plant across the river from McAllen, Texas, has a daily production potential of 300 million cubic feet of natural gas.

This stretch of the Pan American Highway is typical of the surfaced road through Mexico; however, there are still untested sections to be driven over in Guatemala before reaching the Costa Rican end-of-the-line.

Photo courtesy SCOP



THE TOLUCA COUNTRY

Pastejé

Seven miles north of Toluca the Pan American highway cuts through the Pastejé ranch, where the famous bullring star Carlos Arruza breeds some of the best fighting bulls in Mexico. Arruza bought the hacienda a few years ago after he had retired from the ring, where he and the big, fast Pastejé bulls had left many a bullfight crowd hoarse and drained of emotion.

The pattern of life of fighting bulls is the same, no matter where they are bred. Feed and water are placed far apart and they run from one to the other. They see men infrequently, and then only on horseback or in jeeps. It is a peaceful, pastoral life.

And then one day the *toros bravos* are decoyed into a loading chute, led into a crate and carried away on a truck to meet their destiny in whatever plaza has been able to buy an expensive Pastejé bull.



Famed matador Carlos Arruza now owns and runs Pastejé.



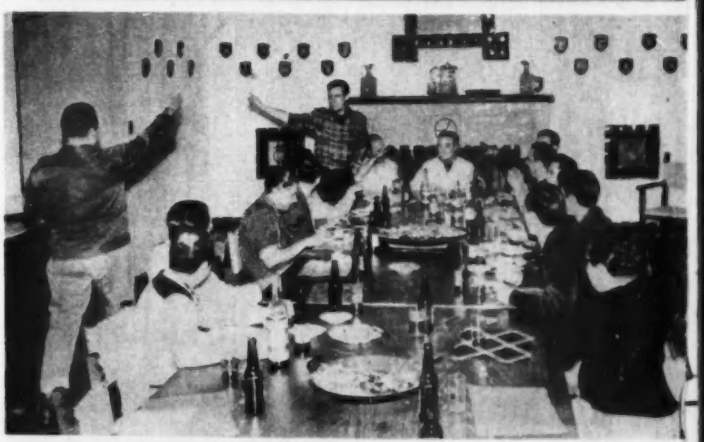
Jeeps sometimes replace the picador's horse, and he rides the hood.

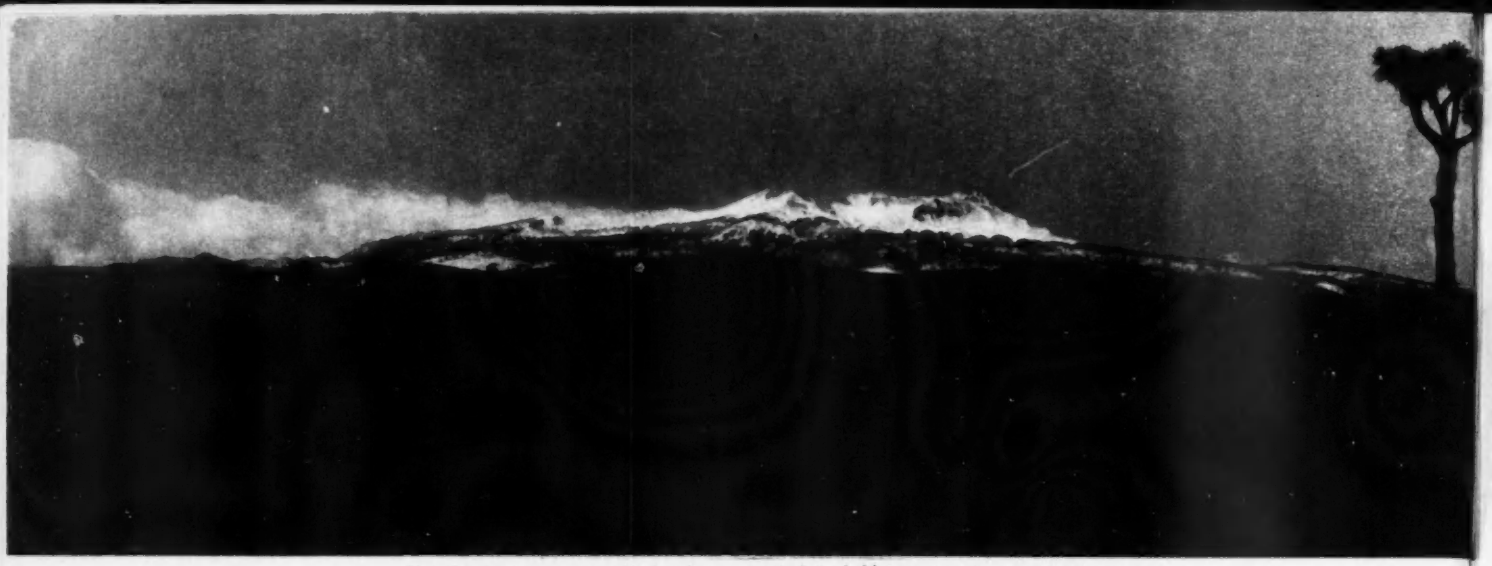
Photos Mayo

A big day on the hacienda is the *tienta* when young cows are tested for courage. Those that charge the painful lance repeatedly are mated later with the best stud bulls. Friends of the breeder are usually on hand during the *tientas* to try their skill with the cape against the cows, which are always, say bullfighters, much more dangerous than the bulls. Later there is singing and drinking and talk of great animals and of the men who make a career out of matching their agility and skill against the tremendous weight and hurtling fury of the bravest fighting bulls.









Nevado de Toluca, an extinct volcano, reputed to hold legendary treasures in its crater.

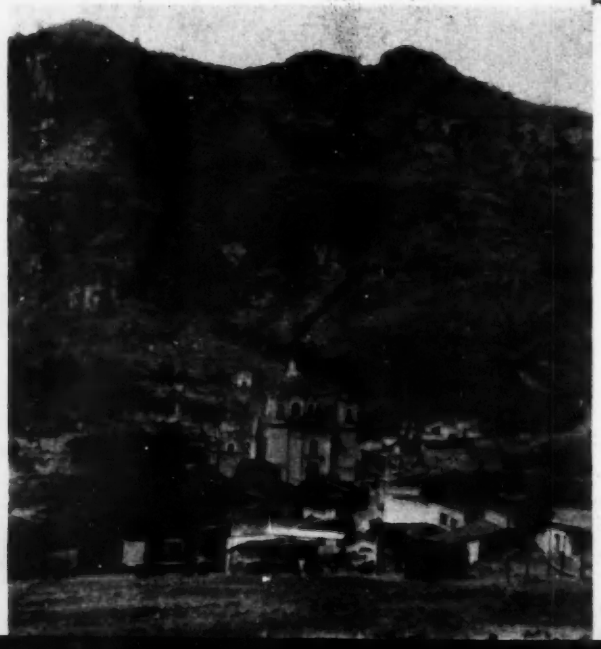
THE TOLUCA COUNTRY

by Virginia B. de García

In the trade (tourist, that is) the town of Toluca and the area surrounding it are pretty much synonomous with "market", and if you ask any tourist who has been there, or even most well-informed Mexicans, what there is round and about to see, you will in all probability get "the market, that's about all I know."

But, being possessed of a restless mind, intrepid friends, a husband who hails from Toluca, and some free Sundays, we set out to tour the region, using Toluca as a base for one-day trips. You can see right off we neglected the market — it's held weekly on Fridays. However, it shouldn't be skipped, so we've included the information about what there is to see and buy there in the shopping column on page 25.





Above, looking out over the valley and town of Malinalco from the ruins of the Indian temple. Left, Sanctuary of Chalma, a mecca of pilgrims.

Photos State of Mexico Tourist Dept

On the two preceding pages are pictures of Pastejé, representative not of one ranch or hacienda, but of an industry and way of life that until only a few years ago set the pattern both economically and socially for the Toluca country. The wealth was concentrated in land, corn and cattle — both brave bulls and a large dairy industry. Under the land distribution plan of the Government, these large haciendas were broken up, and now

(Continued on page 18)

BARTOLI'S manual of bulls, bullfighting and bullfighters



Ferdinand-type bulls are the exception

There is no spectacle richer in legend than bullfighting which, according to many "experts", was not born in Spain at all, but in Rome during the first persecutions of Christian martyrs.

Contrary to general belief — especially prevalent among Anglo Saxons — the *fiesta brava* is neither picturesque slaughter nor murder. To shoot a rabbit between the ears is morally the same as to thrust a sword between the sharp horns of a fighting bull. However, the only possible way the rabbit can damage its killer is if the careless hunter eats the animal buckshot and all. But as for the bull...

The bullfighter earns his living honorably.

The fighting of a brave bull is, without exaggeration, an art. It is painting and sculpture at the same time. Does not the frozen beauty of Gaona placing a pair of *banderillas* compare with an ancient Grecian sculpture? It is music; it is the *cante hondo*.[1] It is drama in the architecture of its oval plazas, and it is as noble as it is of the people. It is poetry. On a very few occasions it is comic; usually it is high tragedy. The cult of the perfect hero, without blemish or fault. It is the tradition that inspired Próspero Merimé to write *Carmen*. Sometimes it is not even necessary to understand the *toreo*[2]: you need only feel it.

The career of a *torero*[3] is not an easy one. The biography of any of the *maestros*[4] will testify to this. No *torero* who doesn't have that extra "something" ever sees his name printed on the program of an important *corrida de toros*.[5]

Let us look at the what and how of a *torero*. The first condition is that the applicant be of a poor and numerous family. Almost all of the great figures of the bullfight world have risen from this class. Rags are his first *traje de luces*[6] and beatings from a brutish father often represent the first *toro*.

The first step, born of necessity, is to join a gang of boys who wander through the countryside, looking for herds of cattle so they can try out their talents on the braver beasts. He soon learns that the horns of hunger are as bad as those of a bull. Later he manages a fight at one of the villages, dressed in a third-hand "suit of lights". Unable to give the kind of fight the crowd demands, he leaves the ring chased by a bunch of half-savage boors who, in their search for rocks to speed him on his way, are quite capable of tearing down a stone cathedral.

Then one day at an important plaza he jumps the *barrera*[7] and with a big ragged red handkerchief tries to take the bull away from the *maestro*. Careless of his life, he dances in front of

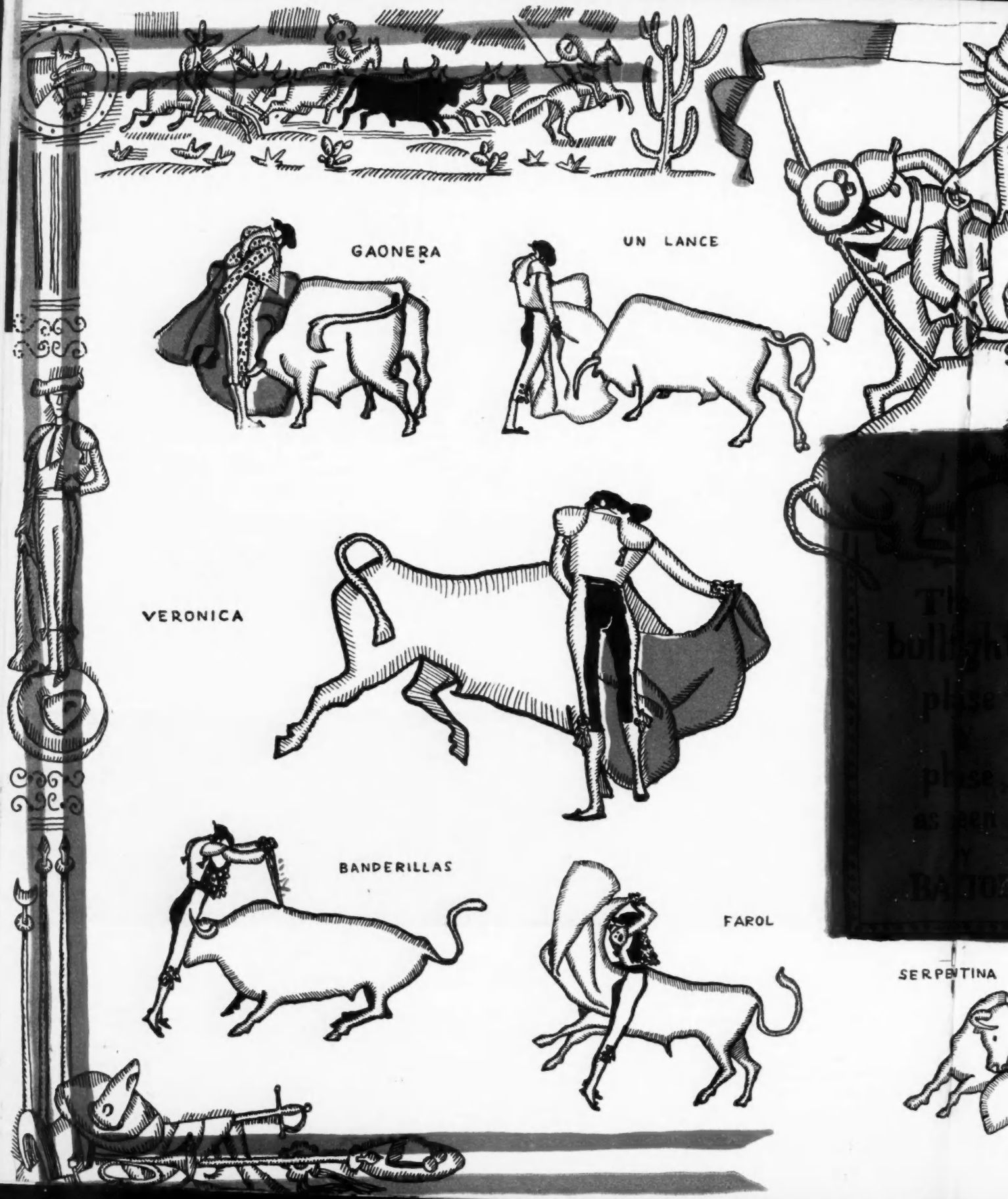
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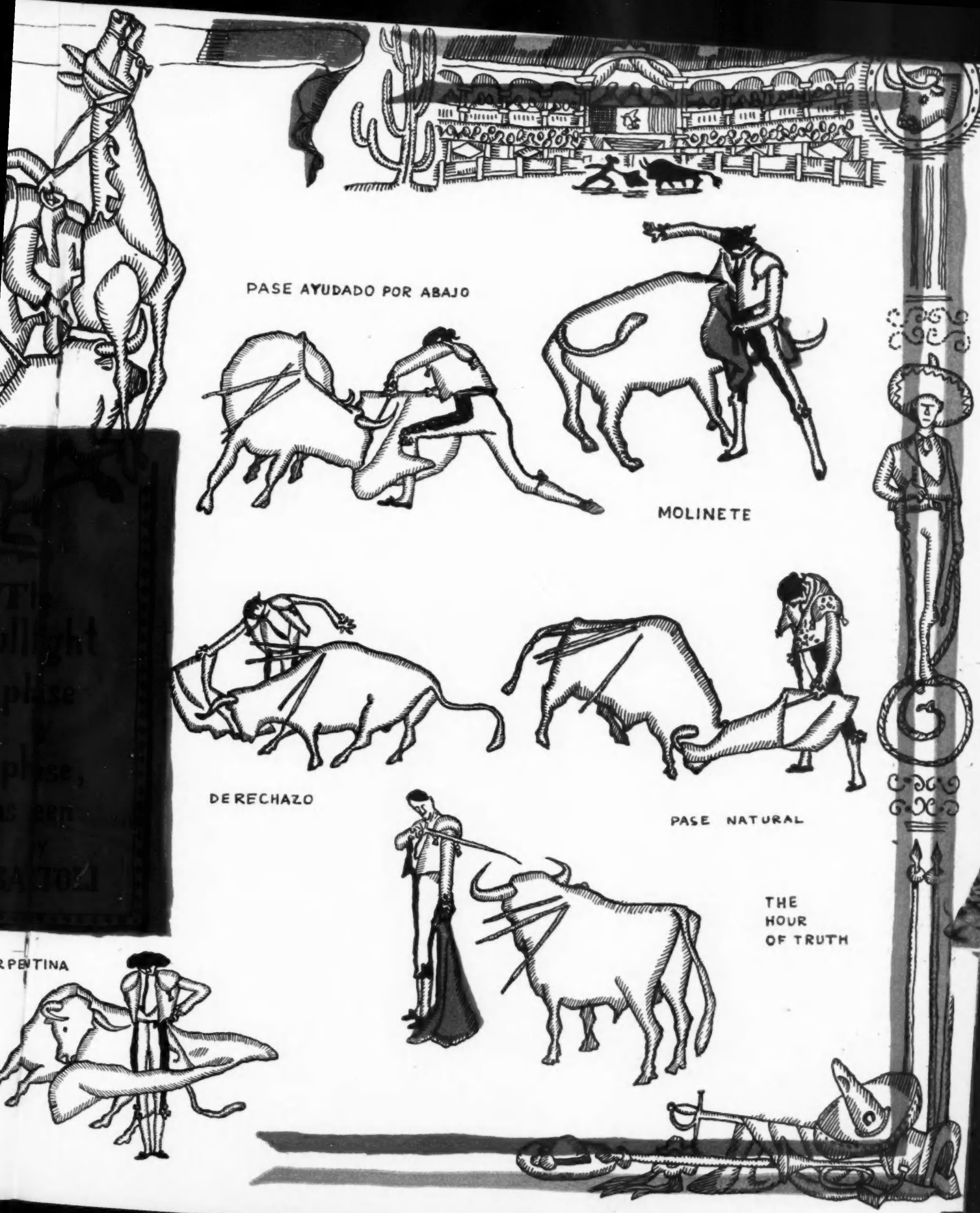


At the left the classic pase [illegible] and end of the pase [illegible]rado are illustrated at the right.

FOOTNOTES:

1. Moorish music appropriated by Spanish gypsies and now a necessary adjunct to bullfight atmosphere.
2. One of the Spanish names for the bullfight spectacle.
3. A man who fights bulls according to the rigid rules of the bull ring.
4. The "master" bullfighters in the same sense as Rembrandt and Da Vinci are "master" painters.
5. Another name for the bullfight. It means literally, "the running of the bulls."
6. Literally "suit of lights." The padded jackets and skin-tight pants are heavily decorated with sequins that flash in the afternoon sun.
7. The shoulder-high wooden wall that usually separates the noncombatants from the bull. Occasionally the bull jumps this fence and lands in the alley between bull ring and spectators.


GAONERA
UN LANCE
VERONICA
BANDERILLAS
FAROL
SERPENTINA


PASE AYUDADO POR ABAJO
MOLINETE
DERECHAZO
PASE NATURAL
THE
HOUR
OF TRUTH

BULLFIGHTING

(Continued from page 13)

the bull. The scream of the crowd is unintelligible but enthusiastic, and if he escapes unhurt they will beg that he be pardoned — there is always a fine for these *espontáneos*[8] — as crowds once did for Roman gladiators. But if he leaves his entrails there on the sand, only God can pardon him.

Sometimes a patron appears and arranges a *novillada de prueba* — a kind of tryout — in a second-class bull ring. There the flower of those who live from the horns and occasionally die on them, decide whether or not the young *torero* has a right to join the cult. Two *Gaoneros*[9] and a good *Trasteo*[10] that brings the horns close to the silk and flesh may decide an agent to sign a contract (if he knows how to write) that automatically makes the agent the *torero* and the *torero* a *toro;* that is to say that the agent uses all his skill to lead the young aspirant through a series of dazzling passes until the novice, exhausted, places himself in position for the kill — a thrust of the pen that will give his agent everything but the novice's gold fillings.

The agent is much like those portrayed by Hollywood. If you don't remember, substitute any prize-fight manager. He will be big-bellied, wear tight clothes and a wide-brimmed Stetson, chew odoriferous cigars with teeth that often are more gold than calcium, and wave fingers, fat as hot dogs, while he speaks sonorously to his new protegé, explaining the sacrifices he will make to get him the most magnificent of bulls. And in the end he will see to it that the fortunate young *torero* is buried accompanied by the wailing chant of the most expensive gypsy singers. A funeral worthy of Joselito!

The agent, to be good, has to be sweet-tongued and garrulous. He has to convince the *torero* that he controls the press, along with 60% of the sexiest movie stars; that the time when *toreros* used combs to fix their hair in

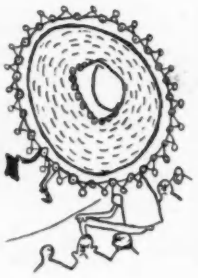
8. A "spontaneous" character who has actually planned his unorthodox entrance into the ring for weeks.

9. A dangerous pass named after its inventor, Gaona, in which the cape is held in back of the bullfighter, thus reducing the area and bringing the bull closer to the torero.

Spectator's manual



Do not confuse the bull ring with Coney Island



Large hats block bullfights as effectively as they do movie screens



A bullfight is not the same as a rodeo



It is not to laugh when the *torero* soars over the *barrera*



Olés are not for the *torero* who hacks at his bull until it drops from loss of blood

place is over[11]; that legs are not only for running; that the triumphant tour of the ring is best not made at top speed with a live bull right behind; that a *torero* must capture both sun and shade[12] so that the *olés* will be unanimous.

He speaks of racial pride, and points out that the novice should strive to have the little cafés where bullfight fans meet named a f t e r h i m, as a scholar might lend his name to a university. And he tells him that the Café Tupinamba in Mexico City will be his university and, without speaking of the *tres avisos*[13], he must give a bath[14] to this one or that one. He must learn to smell what a brave bull is going to do next. He will have to travel to the *tientas*[15] wearing a new Andalusian rancher's outfit with his grey sombrero tilted over his left eye — just so. And finally he finishes with the age-old admonition, "Remember a *torero* is not an executioner."

And now a name must be found for the budding matador. A name to catch the fancy of *aficionados*, and preferably one in the diminutive. As Johnny is to John, so Juanito is to Juan. The *ito* makes the name personal, friendly, as if he were an intimate friend or relative. These are good, but so are the descriptive nicknames like *El Manchas* or *El Lechuga* (Spots or Lettuce). Geographical names are good, too: *El Hijo de tal sitio* — son of some location — pick your own; or of his father: *Hijo de tal por cual* — son of a so-and-

(Continued on page 24)

10. This pass is performed with the *muleta*, the small cape, and is used to test the bull before undertaking the more dangerous passes.

11. Long ago the *toreros* wore their hair long with pigtails and used hair combs to keep it in place.

12. Seats in the arena are divided into the expensive and usually sedate shady side and the cheap and invariably rowdy sunny side.

13. When a *torero* has a bad day and can't seem to kill his bull, he is given three warnings by blasts from a trumpet. When the third warning is sounded, he retires under a hail of cushions and the bull is led out to be executed.

14. In the Spanish of the bull rings, this expression means to completely overshadow any competing *torero*.

15. The tests in which the courage of cows to be used in breeding the fighting bulls is judged (see page 10).



Photos State of Mexico Tourist Dept.

TOLUCA: the market

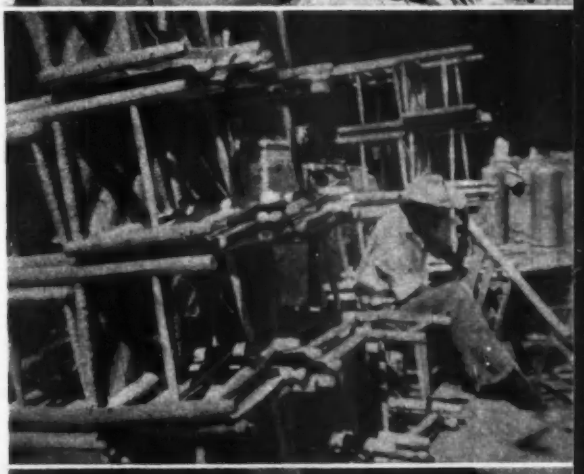
Clockwise, starting from above: 1. *Zacatón* roots (used for brush bristles) being tied into marketable bundles. 2. *Pulque* fermented from the liquid found in the heart of maguey and sold in the market place is not only a mildly intoxicating beverage, but is also supposed to be a remedy for pale, wan children and diabetics. 3. Baskets from the village of Santa Ana Tlalpaltitlán are the best of the region. 4. Artesans from the town of Texcoco, in the State of Mexico but on the other side of the Federal District, send tiny, wonderfully intricate glass figures to the Friday market in Toluca. 5. Chairs from Tenancingo come in natural wood or more characteristically painted in bright background colors with an even brighter colored flower design. 6. A very small portion of the Toluca market, but identical with the whole.

Photos Otto Done











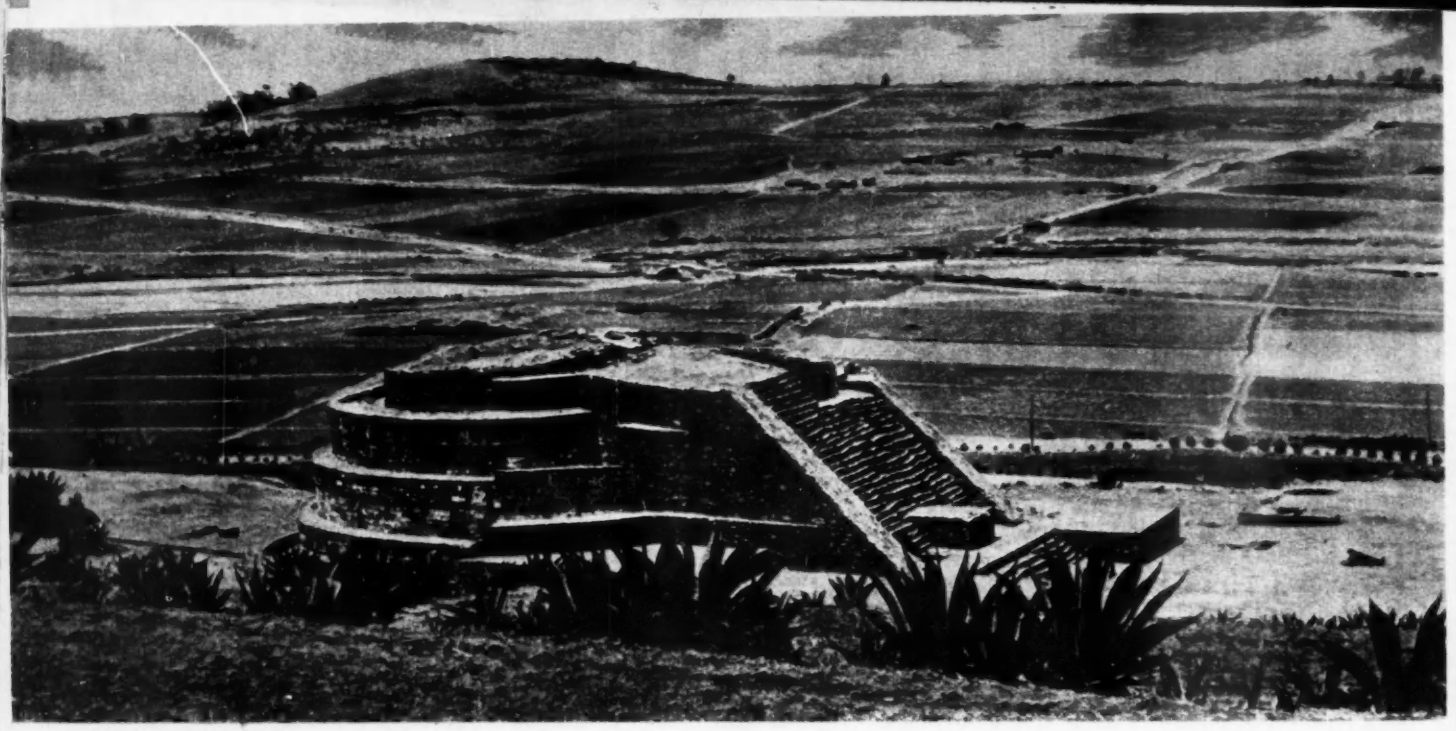


Photo Ignacio García A.

In the foreground, the Temple of Ehecatl in Calixtlahuaca; in the background, the classic Toluca country.



A man-sized stone sculpture of Ehecatl, God of the Wind, miraculously found only a little bit chipped around the edges.

(Continued from page 12)

many small farmers and communal groups are included among those who cultivate the fields, but the corn is still harvested three times a year and dairies in the region still supply most of Mexico City's milk.

And the most famous breeds of fighting bulls still come from the state of Mexico, from the triumverate — once owned by a single family — of Pastejé, San Mateo and Atenco. If you have a yen to know more about the care and feeding of these fiery *toros de lidia*, it is frequently possible to get permission from the owners to go in and look around.

On the way back from Pastejé, 4-1/2 miles before you reach Toluca again, are the ruins of Calixtlahuaca, an Aztec outpost which protected the Empire from raids by neighboring Tarascans. The ruins that have been excavated are distributed on varying levels, the lowest being several hundred yards distant from the highest.

From the loftiest site, which consists of a large pyramid-base thought to have supported a temple to the God of Rain, and a central square around which are smaller structures, you can look out over a countryside typical of the Toluca country: a great open plain, cut into tiny squares by rows of maguey plants, the source of the liquid that the Indians fermented into their own particular brand of firewater, *pulque*.

On the next level — these are partly natural, principally artificial, terraces constructed to hold the buildings — is the most interesting structure of the whole group, a temple of an unusual circular shape that was probably dedicated to the many-faceted Quetzalcoatl (see MTM, July 1946) in his role of Ehecatl, the Wind God.

On the plain, at the foot of the hill, are what appear to be the foundations of a many-roomed structure, possibly priestly living quarters. Here at the lower ruin you will be surrounded by Indians with idols and pottery to sell. It is highly improbable that they will be selling anything made earlier than the month before, but the figures and pots have a fine antique style, cost only a few pesos (never pay more than half their starting price), and hundreds of years old or not will trigger off the same memory associations.

For your next trip, if you like drama in your scenery, go up to the Nevado de Toluca; at 15,635 feet, the fourth highest mountain in Mexico. It is an

(Continued on page 22)

Photos State of Mexico Tourist Dept.

This war drum measures 40" high by 20" in diameter; the tiger is dancing.





MALINALCO

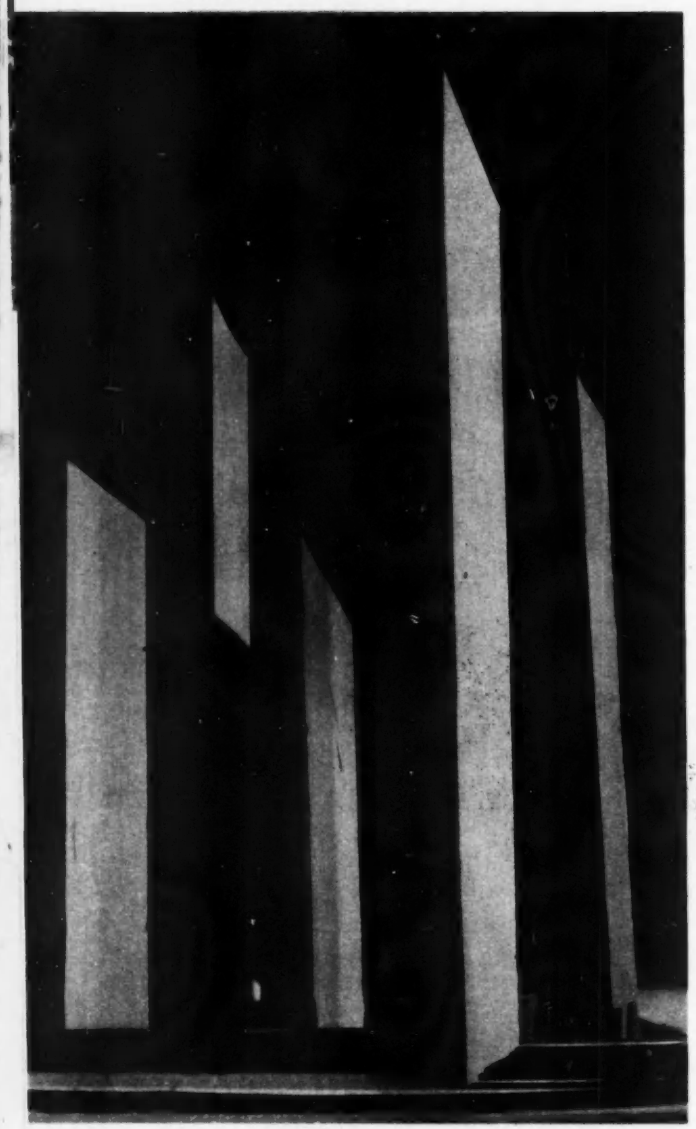
Above, circular chamber sculptured out of living stone. Below, the thatched roof is a reconstruction of how archaeologists think the original looked

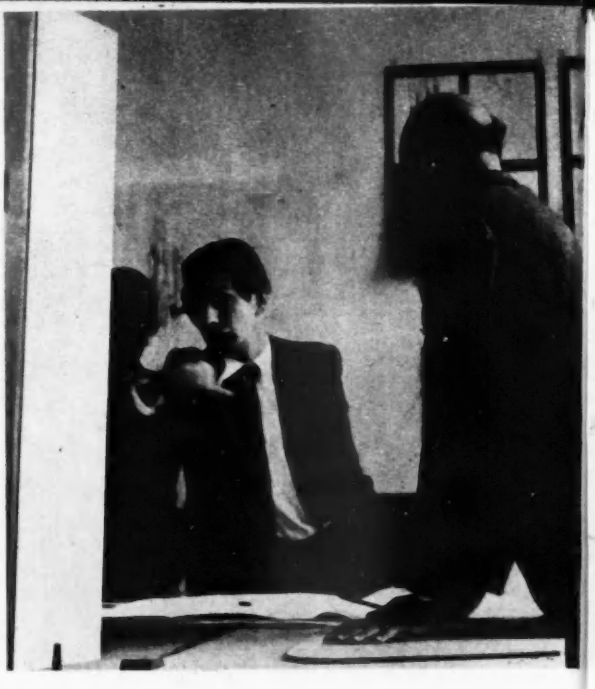


THE ARTS

SATELLITE

Photos Marianne Goeritz



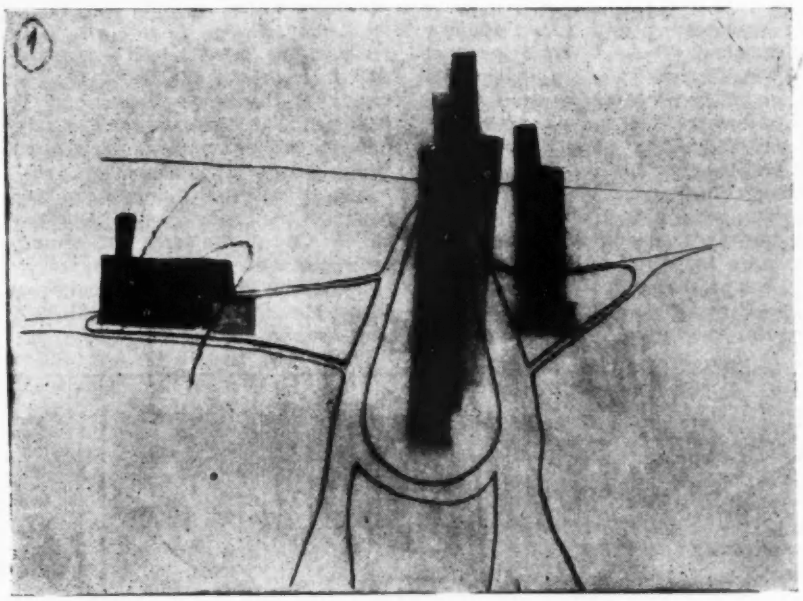


CITY

Left is the cardboard model for the concrete pylons that will soar as high as 170 feet above the entrance to Satellite City. The man gesturing hypnotically is sculptor Mathías Goeritz; architect Luis Barragán has his back to the camera. The sculpture below is one of a series by Goeritz that he calls *Emotional Architecture*. Inspiration for the Satellite City pylons, the sculpture is made of painted wood and measures 20-1/2" at its highest point.



Just 9 miles north and west of Mexico City five pylons dominate the entrance to a new city planned to relieve the congestion of the rapidly growing capital.



Preliminary sketch of the entrance to Satellite City
by Mathías Goeritz

What was needed to complete his plans for fabulous Satellite City, Architect Mario Pani decided, was a spectacular entrance that would attract home builders from Mexico City, nine miles away.

Pani called on the man responsible for the Pedregal project, Luis Barragán, who in turn asked sculptor Mathías Goeritz to cooperate. The result will be five gargantuan pylons that thrust up into the rolling skyline like a stylized Manhattan — which in a sense they are. In 1955, after his first sight of New York, Goeritz finished a sculpture based on the Italian village of San Giminiano and Manhattan. He called it *Here and There.* The idea of the pylons was taken from this sculpture.

Although the wedge-shaped towers may be used to store water, and the smallest one will serve as an observation tower — to sense height by looking up as well as down — the purpose of the towers is not functional, but rather emotional, as a statue or the Grand Canyon is emotional. Barragán and Goeritz wanted something that would be like a physical blow to the sight, and had planned on driving the towers on up to over 300 feet, but the cost was prohibitive and they had to settle for half. The pylons will step from 110 to 170 feet in height.

They are being built now — at an estimated cost of two million pesos — but in the city itself homesites are being sold as fast as new sections can be opened up. And in some cases, plots have already been resold at higher prices to land-hungry Mexicans who want to build their own homes.

The new highway from Querétaro will cut through the development giving residents a fast freeway into Mexico City. Most tourists will enter by this highway and as they come over the crest of the hill, Satellite City will be their introduction to the capital. Pani asked Goeritz to design a kind of concrete banner to curve over the highway where it comes in from the north, but this project has yet to be approved by the financiers.

Barragán has planned a tri-level base for the pylons with grass carpet and a reflector pool on the first two levels. Behind the first pylon, trees and shrubs will enclose a parking lot and restaurant.

The entrance is on the south side of the new city, and the sharp points of the pylons point toward the south, signalling the route to Mexico City. It is probable that many a tourist will drive only far enough south to ease his car off the freeway so he can look back and ponder the work of Barragán and Goeritz.

THE TOLUCA COUNTRY

(Continued from page 18)

extinct volcano, and there is a road which reaches to the border of the crater, passable with safety in a good car (preferably a jeep) or on horseback at all times of the year except the rainy season. It is by no means a very difficult trip, and is a fantastic experience not to be duplicated short of climbing Everest.

You go up through the heavily pined slopes until you reach the sides of the crater where, because of the altitude and the cold, the only growing things are a tough cover grass, a few dwarf trees, and some tiny plants flowering red and yellow. At the very top there are no living things — not a bird, not an insect, only great reaches of glittering white snow, broken here and there by rocky peaks.

There are legends that the Indian inhabitants of the Valley of Toluca — the mountain was called Xinantécatl then — used to offer sacrifices to their Rain God there, casting the most beautiful maidens into the depths of the crater from the peaks above; and

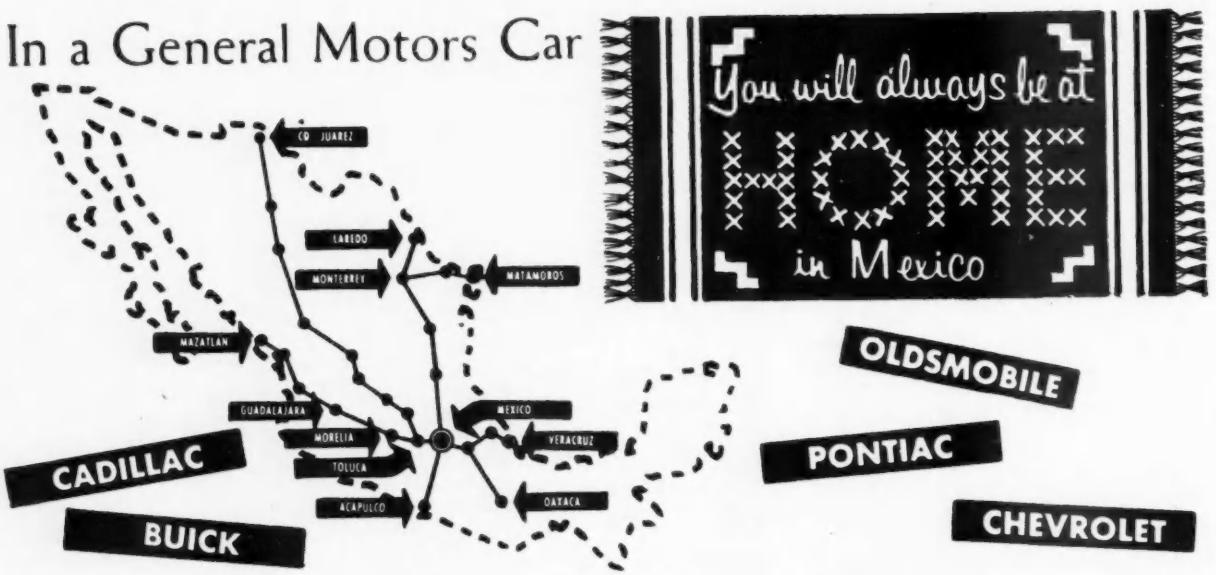


also, that part of Moctezuma's treasure was thrown into the lake to keep it safe from the Spanish *conquistadores*. Some Spanish Republicans are reputed to have done the same thing a few years ago with the treasure that they escaped from Franco Spain with.

Taking off from Toluca to the south, on the road to the hot springs at Ixtapan de la Sal, there is a series of very interesting stops. First Metepec, just outside Toluca. This is the pottery-making center of the Valley. You turn off from the main road onto a good country road for about a mile to reach the village plaza. Market day is on Monday. The clay figurines and candelabra painted bright fuchsia, purple, green and gold made here are unique, and connoisseurs of the crafts consider these top collectors' items.

Back on the main highway — in excellent condition all the way — the descent is gradual at first, and then about 30 minutes away from Toluca the road begins to drop more abruptly through gorges, a river at your feet, and everywhere green, until a few minutes later you reach Tenancingo, still more than 6,000 feet above sea level, but with a soft, warm climate all year round. Flowers everywhere, and avocado, orange, tangerine and sweet lime orchards. The town is particularly famous for its rebozos — some are so fine that they can be drawn through a finger ring — and fruit liqueurs, retaining all the flavor of the fresh fruit, costing only 3 or 4 pesos per bottle. Market day here is on Sunday.

Above the town, high enough so that it is in the middle of the pine woods, is the Santo Desierto of Tenancingo; an abandoned Carmelite monastery that was built early in the 19th century. The same Order of monks that built the church and monastery in the Desert of the Lions near Mexico City in the early 17th century, becoming weary of the many travelers who invaded their retreat, took themselves off to these far hills and peaceful surroundings.



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Tenancingo is the starting point for a trip to Malinalco and Chalma. The road which leads first to Malinalco only 9 miles away is a difficult one, but is being worked on constantly. In some places it is so narrow that if you meet someone, one of you has to climb the hillside. The most arduous part is the steep descent into the Valley of Malinalco — a good deal of the trouble is in keeping your eye on the road and not on the beautiful valley that stretches out far down below. At the top of the hill, for those on the way back, several Indian families have made a going business of selling water to steaming cars at 10 cents (U.S.) a small bucket. They know they have a sure thing. This trip can be made by bus, a line called Toluca-Tenancingo-Ixtapan de la Sal, which makes trips to Malinalco and the Sanctuary of Chalma. These motorized miracles manage to pass even during the rainy season when sensible people *never* risk it by car.

What is there in Malinalco worth such an expedition? Two things. The town of Malinalco itself with its ancient church and monastery founded in 1540, a sister construction of the other oldest missions in Mexico: Acolman, Actopan and Tepoztlán. It is one of the early fortress-type churches, built of stones from the Indian temples that stood there long before.

Behind the town, reached by a path that winds upward almost half a mile, is one of the most remarkable pre-Hispanic ruins that exists in Mexico. The part that is excavated is built on a shelf cut into the mountainside and the main temple is a round chamber carved into the rock. Even the circular bench carved along the wall, with three majestic sculptures (two eagles and a jaguar, recumbent) like thrones, was chiseled out of the same stone, a monolithic masterpiece. The narrow entrance is carved in the shape of a serpent's mouth, the tongue serving as a sort of entrance carpet. Outside, on the very edge of the cliff is a large flat, circular stone on which gladiatorial sacrifices were probably held.

This whole area was heavily populated at the time of the Spaniards' arrival, but so well protected by the surrounding mountains that it was almost 15 years before the conquerors could get in. A focal point for the Spanish friars was the town of Chalma, down the road from Malinalco, where a strong religious cult to the God of the Caves, Ozotéotl, functioned.

In 1537, two Augustine friars went into the region for the first time. They managed to substitute a cross for the image of the Cave God, and the Indians, baptized and catechized, transferred their religious fervor and dancing fraternities to the Lord of Chalma. It has since become one of the two or three most important religious pilgrimages in the country, though until the last few years it meant a one- or two-day trip on horseback, or afoot, for most pilgrims. The special feast days here are the week before Christmas and Easter Week, but pilgrims go out of season, too, because of the reputed miraculous powers of the image of Chalma. So famous is its potency that in Mexico, when one wants to express the absolute impossibility of a thing, it is summed up in, *"ni yendo a bailar a Chalma"* — "not even by going to dance at Chalma."

After you've traveled the surrounding area far and wide, and seen the many sights, take some time before leaving Toluca to visit the three museums. The Museum of Fine Arts, which has some excellent paintings, particularly of the colonial period, and a salon of *charrería* (the art of horsemanship) with magnificent carved saddles, stirrups and spurs, is in the center of town, next to the Church of El Carmen on Cura Merlín 16. Just a short distance away is the Museum of Archaeology where you can see two masterpieces of pre-Hispanic art — the stone statue of Ehecatl-Quetzalcoatl, found in the ruins of Calixtlahuaca, and the Tlalpanhuéhuetl or ceremonial drum found at Malinalco. On your left, at the entrance to Toluca, coming from Mexico City, is the Museum of Popular Arts. The exhibits are elegantly set up, and articles of daily use, table and cooking ware, are displayed in a typical dining room and kitchen.

One last suggestion: the personnel of the State of Mexico Tourist Office, in the Municipal Palace on the main square, are ready and most willing to help with advice, planning and even active organization of expeditions. For any questions, see them first. Tell them we sent you.



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BARTOLI'S MANUAL

(Continued from page 16)

so. A few unimaginative fellows stick to names like López, Sánchez or Pérez.

Later, after at least 20 trips into the ether-laden emergency infirmaries of the bull rings, and escaping by a hair's breadth the *descobello*[16] of the Plaza doctor, he has a right to use names like *El Monstruo, Torerazo, Cyclón* or simply *Torero.*

In any case, the adjectives aren't necessary to make the tourists yell *"Torrerrrro, Torrrrerrrrazo!"*[17] before fainting when they see a horse sowing the ring with its entrails from the ripping horns of a bull that is capable of taking all the *picador* can give — and all the time the "matador"[18] can't be driven from his refuge behind the *burladero,* no matter how many cushions hit him.

The *torero* who has added one or more of the grand adjectives to his name lives and travels with a tribe that can be compared to an Arab chieftain's court. There are singers and dancers and Spanish guitar players, barber and shoeshine boy, two aunts, sister with her boy friend, 12 nephews and nieces, two old retired *banderilleros*[19], a cook, a *nana,* three chauffeurs, his faithful *mozo de estoques*[20], a valet, a certain number of drifters — and of course his mother and her portable radio.

Superstition has an important place in bullfighting. The worst luck comes from seeing a burial, opal jewelry, the dates on a calendar, or a black cat.

And many are the *toreros* who have heard the beautiful goodbye song, *Las Golondrinas* (roughly equivalent to *Auld Lang Syne),* and cut their *coleta*[21] more than 60 times.

A *torero* is as a matter of course familiar with the characteristic bulls of all the *ganaderías*[22] such as Pastejé, San Mateo and Piedras Negras, as well as a host of others.

The *torereo* has two textbooks: *El Currito de la Cruz* and *Sangre y Arena;* literally, *The Little Father of the Cross* and *Blood and Sand.*

When a *torero* has left more bulls with their legs stiff in the air than a Chicago butcher, with his hammer, does in two years' work, he is a *torero.* When his body is more patched up than a middle-class Frenchman's shirt, he is a *torero.* When the neighborhood kids can recite the names of 32 of his current mistresses, he is a *torero.* When his agent runs over unwary pedestrians in a two-tone green and violet Cadillac, he is a *torero.* When he dedicates a bull to a General, he is a *torero.* When a bouquet of flowers is thrown and he is knocked half-silly by the hidden brick, he does not cease being a *torero* any more than the one who threw the loaded bouquet stops being a dolt. And he will be a *torero* if he pays no attention to those naive experts who confuse the *picador's* horse with the bull. Which is to say, *Gringos* and *Catalanes*[23].

If none of the above has been of any use to him in carving out a career as an ace bullfighter, then the *torero* had best devote himself to pursuits outside of the romantic, gay and tragic bull ring.

That is to say, play the violin. Or mix into politics; or lecture about art and philosophy as does *El Albaicín*[24].

16. A sword with a cross near the point that is used in giving the *coup de grace* to a hard-dying bull.
17. Bull...fight...er! Super...bull...fight...er!
18. Another name for a bullfighter. Literally, "killer." Thus *matador de toros* becomes "killer of bulls."
19. Men who specialize in placing the long barbed shafts over the bull's horns into the point where neck and shoulders meet.
20. The most trusted man of the retinue who watches over his master's *estoques* — swords.
21. When a bullfighter retired in the old days he cut off his *coleta* or pigtail. They pin little artificial pigtails to their own hair now, but the expression still means to retire.
22. The ranches where they breed fighting bulls. You might compare the best of them to the big American colleges where they consistently turn out winning football teams. As a matter of fact, it might be a good idea to scout a few of these ranches.
23. Gringos are usually, but not always, North Americans. Catalans are a race noted for their stubbornness and artistic temperament. They happen to live in a little republic claimed by Spain.
24. A *torero* from Andalusia, Spain. Noted as a famous killer of bulls and ladies. This naturally made him a bit of a philosopher. From there it was a short trip to the lecturer's podium.

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Benjamin Franklin Library, Niza 53.

Central Balneológica. San Juan de Letrán 24. Free information on Mexican spas and health resorts.

Mexico City Daily Bulletin. Gómez Farías 41. Tel. 16-69-60. General tourist information.

Mexican-North American Cultural Institute. Hamburgo 115. Tel. 25-16-54, 25-16-55, 25-16-56.

National Tourist Department. Juárez 89. General travel information.

PEMEX Travel Club. Juárez 89. Highway information. Publishes an excellent auto travel bulletin in English.

The News. Morelos 4. Tel. 21-23-35, 46-69-04, 46-68-40. Worldwide and Mexican news, with UP, AP, INS coverage, US columnists and comics.

IN THE SHOPS

toluca tianguis

The weekly Friday market in Toluca is the largest regional market in the Republic, and although many old traditions are disappearing or have been modified, enough remain to remind the visitor that he is in the midst of a spectacle thousands of years old. The Indian word for this orgy of buying and selling is *tianguis*, and the name is still used to designate these once-a-week affairs rather than the Spanish word *mercado* (market).

At first glance it may appear to be a helter-skelter conglomerate, but the Toluca *tianguis* is really organized by rigid norms — each kind of product or craft having its own sector, all encompassed in an area that has not changed, except for a slight bulging on the outskirts, since pre-Hispanic times, the center facing the Church of El Carmen.

The *tianguis* is particularly famous for its abundance of fruits, vegetables,

NIGHT SPOTS



Versalles, Hotel del Prado. This elegant night club continues to present the enchanting Italian singer Katyna Ranieri, accompanied by Riz Ortolani. Continuous music. Minimum.

Hotel Continental Hilton. In the Belvedere, composer Vicente Garrido with his orchestra, and La Solera de España. Minimum. In La Joya, intimate champagne room, visitors may enjoy a panoramic view of the city. In the Mayabar, vocal trio Los Tres Caballeros.

Afro, Hotel Plaza Vista Hermosa. Night club tropical in setting and music presents the famous Aida Quartet from Havana. No minimum.

Capri, Hotel Regis. For the first time in Mexico, Ella the Unforgettable, noted Chilean singer. Continuous music with the orchestras of Fernando Guarneros and Américo Caggiano. Minimum.

Jacaranda, Génova 44. This popular modernistic night club is still featuring its Dancing Waters floor show, in which colored fountains dance to the continuous music of two orchestras, Mexican and French; with violinist Le Roy. No minimum.

Hotel Bamer. There are always good singers to entertain the customers in the restaurant-bar. No minimum.

Hotel Aiffer, Revillagigedo 18. Music for your pleasure in the Bar Indra. No minimum.

El Eco, Sullivan 43. This haven of jive and what-have-you offers two hep bands: Candy Green for jazz, and Jim Fournet for calypso. There's also Rock-and-Roll, Be-Bop and Afro-Cuban music. No minimum.

Quid, Puebla 152. Restaurant-bar with excellent international cuisine. Carmen de Lirio sings every night; pianist Pepe Jaramillo and organist Nacho García entertain from 9 pm.

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dairy products, and even livestock. Once horses and cattle could be bought there, although now only smaller domestic animals — burros, goats, squealing pigs, turkeys and chickens — blend their voices in cacaphonic symphony.

However, for the out-of-town visitor, the native arts and crafts are undoubtedly of greatest interest, and rightly so, since Toluca is the center of the richest craft area in Mexico.

No article is more popular than the Toluca basket, in all shapes and sizes, with designs woven in by using palm strands dyed different colors. These are made in several of the little towns of the Toluca Valley, especially in Santa Ana. The woven *palma* figures of Tultepec are notable, too.

There are very special figures from the village of Metepec, crudely fashioned and then painted in colors that only the Indians can make rest peacefully together (gilded for good measure). Metepec also produces a great quantity of pottery cooking utensils, no two alike, all formed with loving care and respect for creative genius.

San Antonio de las Islas supplies most of the wood objects: *molinillos* for whipping up frothy chocolate and, lately, in response to tourist interest, a great part of the production has been turned over to ash trays, bowls, boxes, yo-yos, etc., carved out of lemon wood, lacquered to a high gloss in green, royal blue, purple or magenta, with an incised design penetrating the color coat and showing the wood.

Most of the travel agencies have a regular excursion trip to the Toluca market, but there is only one we know of — Aguirre's Guest Tours, Luis Moya 25, México, D. F. — which has a planned tour of the craft villages. This trip can be organized on one day's notice for any day except Friday (everybody is in Toluca then). Aguirre's particularly recommend Tuesday as a good day since that's market day in Santiago Tianguistengo (literally means "place of the market or *tianguis*"). The tour also takes in the villages of Metepec, Tenango, Ocoyoacac, Santa Ana and San Antonio de las Islas. Cost per person for a car of four, including lunch, is $10.50 (U.S.).

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Knife and Fork

cooking in the subjunctive

by María de Robinson

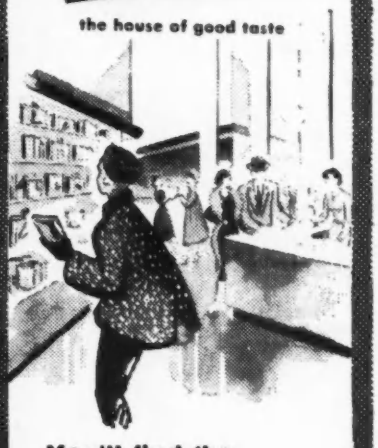
A brief study of foreign cook books is the finishing touch in the education of a dilettante chef. The *Colección Labor* of Mexico offers an interesting assortment from which to choose. Among these is one entitled *Recetas Prácticas para la Cocina* (Practical Recipes for the Kitchen) which, if followed *al pié de la letra*, may prove to be the finishing touch in more than one sense of the word.

This simple little volume with no pretentions whatsoever, unless quoting Brillat-Savarin, the celebrated French gastronomer be considered pretentious, has for its purpose, according to the notation on the cover, the desire to present "useful knowledge easily intelligible."

What a book to delight the heart of a carefree cook! No worry over exact teaspoonfuls, level tablespoonfuls or accurate measuring cups. Why burden the soul with such impedimenta? Follow the author's gay instructions: Aromatize with lemon. Give a dosis of vanilla. Throw in a good sized glass of sparkling wine. Adorn with a fistful of parsley. Bathe the meat in sauce. Perfume the mixture with Kirsch. Cut *bifstec* a finger and a half thick. Use all seasonings within reach — *cuantas más mejor* — the more the better!

To prepare you for the first recipe, let us digress a moment to discuss that ectoplasmic manifestation commonly known as an egg. Reflect a moment. An egg *is* laid in an operatic atmosphere, is it not? No temperamental soprano ever burst forth into such ecstasy of song as does a hen fluttering away from her nest.

And so, to *Huevos a la Opera* (Eggs a la Opera). One makes a sauce with a dozen teeth of fresh garlic. These one collapses with a dozen anchovies, capers in vinegar, oil, salt and ground pepper. Then over the sauce one arranges eggs (cut artistically). Season to the palate and serve.

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The author, fearing your first attempt may not have reached the proper crescendo, quotes from the witty compendium *Physiologie du gout:* "The discovery of a new dish is more useful to the human race than the discovery of a star." To which I may add — it might be easier to discover a star than to find a trace of an egg mixed with a dozen teeth of fresh garlic.

If you are still with me, I should like to introduce you to the meat section of this Practical Guide. For *Cabeza de Jabali* (Head of the Javelina Hog), the author overlooked the fact that many of his readers unfortunately live in the civilized sections of the world, and probably would not be familiar with that "piglike mammal of the genus Tagassu which ranges from Texas to Paraguay." The javelina, also called peccary, besides having a "complex stomach" is nocturnal and gregarious. It has a gland on the back (musk sac) and only three toes on the hind feet.

For those who may also be nocturnal and gregarious and possessed of the proper amount of toes, but not afflicted with a complex stomach, here is the recipe for *Cabeza de jabali.*

Totally unbone head, being careful not to damage skin. Reduce to fat mincemeat all it contains in the interior, adding furthermore, meat of the same animal. Salt and season mincemeat with quantities of seasonings. One stuffs with it the skin of the head and sews with great care. One ties and places head in abundant water to cook with carrots, parsnips, turnips, laurel, garlic, onions, mint, rosemary, thyme, tarragon, wormwood, whole grain pepper, cloves, nutmeg, parsely and salt in abundance.

When head is well cooked one takes out and lets drip. One places on platter and serves cold in slices. The rest of the *jabali* one treats as one would treat any other hog.

Savarin, given the opportunity, would have said, "Tell me what you eat and I'll tell you what you are."

When you've answered that question you are ready to continue with the dessert, *Tortilla Soplada a la Ron* (Blown Tortilla a la Rum). Break six eggs, separate whites from yolks, beat with 125 grams of sugar and perfume the mixture with Rum. Beat whites to the point of chantilly and mix with yolks. Throw all in bowl annointed with butter. Place in oven. Surround Tortilla with lumps of sugar and sprinkle with a good sized glass of Rum which is to be lit upon placing on table. Wait until Rum has burned down before distributing to invited guests.

I must disagree with the author on the serving of this dish. In my humble opinion, it is the guest who should be lit. A slightly ignited guest would be in the proper receptive mood to appreciate the wind-blown effect of my ashy *Tortilla a la Rum.*

The want of explicitness in foreign cook books has long been considered a major fault, but it is no greater fault than the lack of artistry in the language of the cook books published Stateside. A Spanish cook book never orders or commands. It may admonish now and then, but generally it merely suggests or subtly urges.

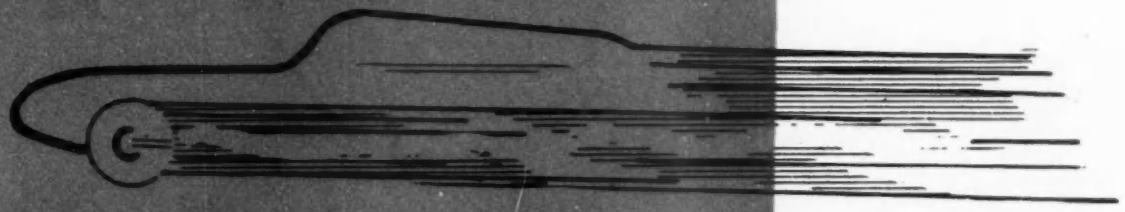
For instance: To bread you add a little yeast, *if you have it.* You beat the mixture until it has acquired the consistency *to your taste.* You cut the bread in little pieces, *a capricho.* You add a *prudent* amount of vinegar.

Always there is the doubt, the desire, the polite request, so beautifully expressed in the Spanish language by the use of the subjunctive, carrying you on to greater cuisine heights. Cooking in the subjunctive is the adventurous mood which says, "Give me exotic ingredients, fanciful titles and plenty of seasonings within reach — *¿quien sabe?* — who knows, maybe I'll discover a star!"

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